

Vol 2-206.

THE AMERICAN ART STUDENT

PHILADELPHIA NUMBER

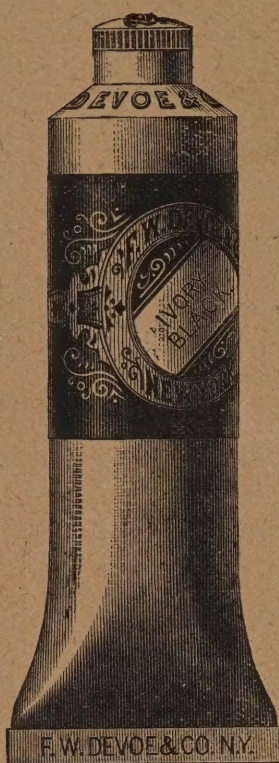
10 CENTS

FEBRUARY, 1918



DRAWN BY F. ALSTON, SCHOOL OF INDUSTRIAL ART OF PENNA. MUSEUM

PUBLISHED AT TWENTY-ONE PARK ROW, NEW YORK CITY



DEVOE

Artists' Oil Colors in Tubes

Are prepared from carefully selected pigments—thoroughly incorporated with the purest oil—single and double size tubes. Used and endorsed by leading artists.

At the request of a number of prominent artists we are now putting up a line of **Devoe Artists' Oil Colors** in studio size tubes.

The Oldest and Largest Color Makers in America

ESTABLISHED 1754

DEVOE & RAYNOLDS CO., Inc.

NEW YORK

CHICAGO

KANSAS CITY

NEW ORLEANS

HENRY M. TAWS

920 Arch Street

PHILADELPHIA, PENNA.

Artists', Designers' and Illustrators' Supplies

Special Line of Linen and Cotton Canvases

Special Colors. For Illustrators, Photo-Engravers, and Designers, including Bonny's, Semple's, Holmes, Blanc de Argent, Thomson's, and others

Retouch Colors—Brown, Black and Reddish

Oil Colors—Cambridge, Devoe, Rembrandt, Windsor & Newton, and Maratta

Oil Color and Water Color Brushes—Finest Obtainable

Water Colors—Bourgeois, Winsor & Newton, and others

Martini Tempera Colors

Show Card Colors for Poster and Show Card Work—Devoe, Bissell, and Carter's

Winsor & Newton Ivories

STUDENTS' NEEDS

At Interesting Savings



The materials you should have to get the results you want: the equipment you will want for comfort and convenience in the studio—are here at lower prices than elsewhere.

Illustration Boards, 22x30 in., 14c ea., \$1.52 doz.; 20x30 in., 26c ea., \$2.81 doz.

Bristol Board, kid or plate finish, 17c ea., \$1.84 doz.

Portfolios—various sizes and styles, 64c to \$2.98.

Studio Easels, 69c, \$3.24 and \$14.49.

Folding Easels, 79c and 94c.

Drawing Tables, revolving tops, iron bases, \$11.24.

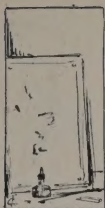
Drawing Boards, 69c to \$1.84.

Brushes, Oil, Tempera and Water Color Paints, Canvases and Papers. Also Kindergarten Supplies, Reed and Raffia for basket making.

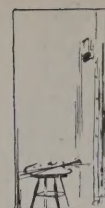
Artists' Supply Department—Fifth Floor

Mail Orders Filled Promptly

R. H. Macy & Co.
HERALD SQUARE NEW YORK



If you are displeased with any of the products advertised in this magazine or with any of our advertisers, let us know. We feel responsible for all advertisements we print.



OLEO TEMPERA COLORS

FOR REGULAR WATER COLOR WORK, POSTER WORK AND REPRESENTATIVE OIL PAINTING

May be applied like Oil Colors on canvas and other surfaces. Water the only medium necessary. Write for folder

EXHIBITION

Commencing February 25, an exhibition of prize winners of the Oleo Tempera Competition of 1917 and other works done with the Oleo Colors will be held in the show rooms of our Philadelphia agency

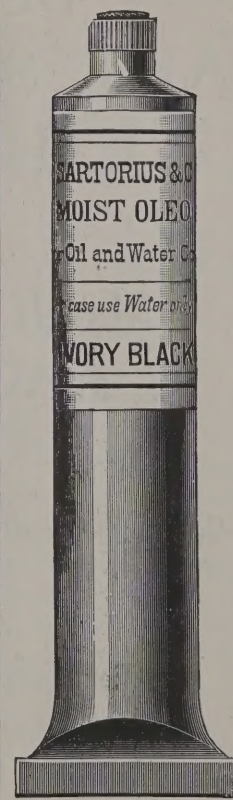
FELLMAN & CO. 1010 Chestnut Street

Among these works are paintings on canvas showing that Oleo Colors may be applied as Oil Colors, also paintings in regular Water Color Style, and a number of very striking posters which show the most modern methods of using art in connection with advertising.



Painted by Miss Jane Peterson
with Oleo Tempera Colors

Awarded First Prize in Representative Oil Color Class
in Oleo Tempera Competition of 1917, now on Exhibition
at Fellman & Co., 1010 Chestnut Street, Philadelphia, Pa.



MANUFACTURED ONLY BY

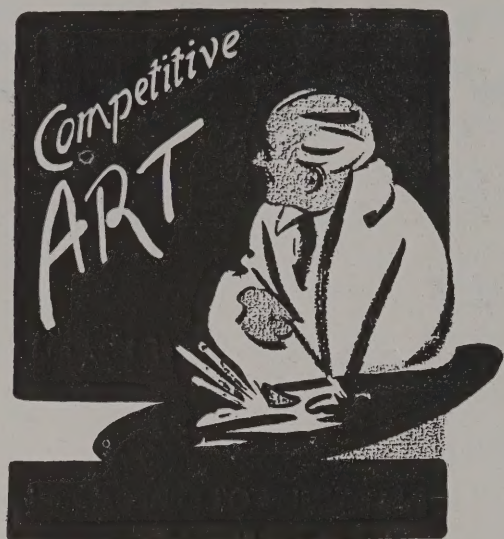
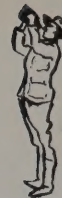
A. SARTORIUS & CO., Inc.

57 Murray St., New York, N. Y.

MANUFACTURERS ALSO OF **SARTORIUS OIL COLORS**



The question has been raised as to which has done more to bring happiness to the human race, art or music. The answer is found in the individuality of the senses.



SECOND ART STUDENTS' EXHIBITION

March 18 to 30, 1918
at Wanamaker's

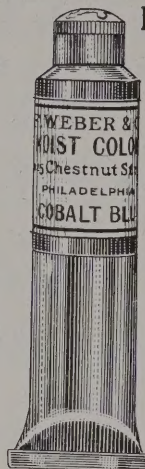
See full details in this issue, page 9

Entry Cards may be obtained
now by calling at the Picture
Gallery or by writing

JOHN WANAMAKER
Broadway at Ninth Street, New York

ARTISTS' MATERIALS

DRAWING SUPPLIES



F. WEBER & CO.'S WATER COLORS OIL COLORS

For artists, as ground by us for 50 years, have become standard. In use at leading art schools and by eminent artists. **PIGMENTS** are the best available. All ingredients carefully selected and submitted to exhaustive laboratory tests.

CANVASES

Canvases of all kinds, for all purposes. All widths, different lengths. Fifty years has gained for us a demand for our American Canvases hardly to be excelled, even abroad.

F. W. & CO'S WATERPROOF INDIA INK

Black and 12 colors, absolutely waterproof and permanent.

ILLUSTRATION BOARDS

Smooth and medium surfaces, with high erasing quality.

MODELING CLAY

Dry and composition. Modeling Tools and Materials.

WORKS ON ART

Books on drawing, painting, etc. Materials for Tapestry Painting, Pastel Painting, Stencilling, China Painting, Craft Workers, etc.

Catalogue on request.



SCHOOL ORDERS SOLICITED

We are equipped with every facility for attending to your School and Rush Orders Promptly.

F. WEBER & CO.

MANUFACTURERS :: IMPORTERS

Established 1854

BALTIMORE

PHILADELPHIA

ST. LOUIS





THE AMERICAN ART STUDENT



PUBLISHED EVERY MONTH BY THE AMERICAN ART STUDENT PUBLISHING ASSOCIATION
AT TWENTY-ONE PARK ROW, NEW YORK, N. Y.

WALTER W. HUBBARD, President and Editor

MISS JESSICA MARTIN, Associate Editor

MISS CAROLYN J. TOWNSEND, Art Editor

BERNARD KRAMER, Secretary and Treasurer

J. VINTON STOWELL, Associate Editor

SUBSCRIPTION ONE DOLLAR A YEAR

SINGLE COPY 10 CENTS

ENTERED AS SECOND CLASS MATTER AT THE POST OFFICE AT NEW YORK, N. Y.

VOL. II

FEBRUARY, 1918

No. 6

PUBLIC AND PRIVATE ART IN PHILADELPHIA

By ANDREW WRIGHT CRAWFORD

It is not by accident that there are a number of really notable private art collections in Philadelphia. It is not by accident that little Camac Street has no counterpart in the United States; nor is it by accident that Philadelphia is a leader in the actual undertaking of organic city planning developments with strongly æsthetic elements.

Sporadic collectors of art may occur anywhere. An individual of wealth in any small town may be spurred by the example of collectors elsewhere. But a sporadic case is one thing. A number of collectors great and small are produced only by a prevailing art interest, by some means created in a community.

There can be no question that it is to the Pennsylvania Academy of the Fine Arts and its history of one hundred and ten years that the fertility in art of the soil of Philadelphia is due. The continual raising by the Academy of the standard of the artistic; its annual exhibitions; its successive crop of students, who, when not artists themselves, become public or private protagonists for art; its continual education of the successive members of its board of directors, who, though appointed to supervise and control the policies of its teaching, are bound to be among the taught; its very existence in Philadelphia for more than a century, have developed the atmosphere that has produced such private collections as those of Widener, J. G. Johnson, Elkins, McFadden, Barnes, Warren and Stotesbury; that has produced the unique series of clubs, shot through with the feeling for and atmosphere of art, along the twenty-foot alley called Camac Street, with its Sketch Club and Plastic Club, its Franklin Inn, Coin d'Or, Poor Richard Club, Meridian Club and Stragglers Club; and that has resulted in the raising the total sum of two million dollars for the Philadelphia Museum of Art at three public elections—an unprecedented way of securing money for such a purpose.

All phases of art are represented in the great private collections. The wonderful Rembrandts, which are not only the chief glory but an index of the general character of the Widener Collection, masterpieces among masterpieces; the

fifteen hundred works of art of the Johnson collection, ranging through every phase of the history of art from Giotto to Sargent, and especially rich in the Dutch and Italian Schools; and the forty-five paintings of the McFadden collection, representing the best work of the best Englishmen of the Eighteenth Century, seem to dominate the mind when Philadelphia's private collections are referred to; but the Stotesbury, Warren, Elkins and Barnes collections show that the private collectors of Philadelphia are not confining their attention to old masters but are generous patrons of the artists of to-day. The Purves collection of paintings by Maxfield Parrish, the Lewis collection of prints and the mural paintings by Violet Oakley of the Yarnall residence, are additional demonstrations of the individuality and catholicity of the taste of Philadelphians.

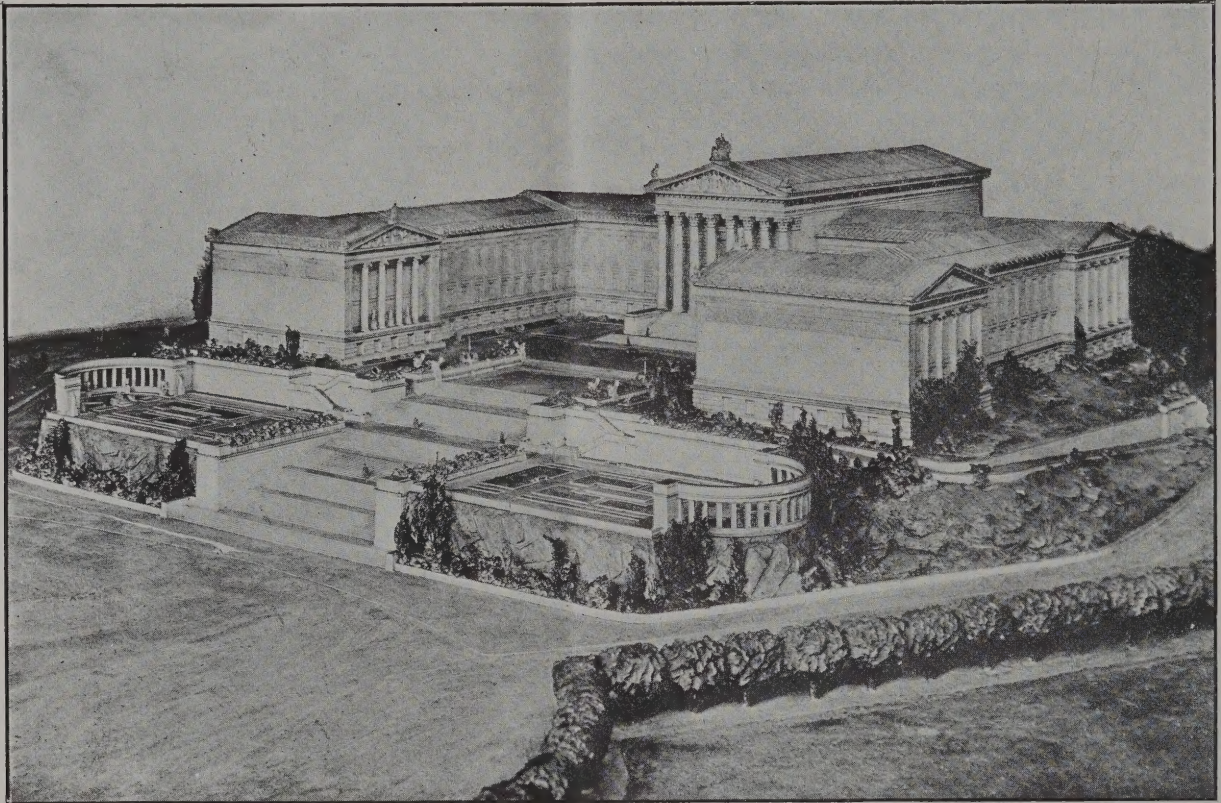
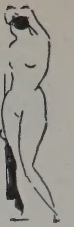
Other collections are in the making. Those of Alexander Simpson, Randall Morgan, Dr. Charles Gessler, Dr. Mitcheson and Dr. George Woodward are examples of groups of paintings that have passed beyond the phase of the equipment of well-appointed houses.

Some private collections of worth have already become public property. The Wiltstach collection now temporarily housed in Memorial Hall in Fairmount Park, has been greatly increased in interest and in historic and educational value through the purchases made by John G. Johnson for the Commissioners of Fairmount Park, out of the income of the endowment fund. The greatest public collection to date in Philadelphia is that of the Academy, with its unequalled Gilbert Stuarts, with the Gibson bequest and with the works of modern artists, constantly added to at every exhibition.

With the location in Philadelphia of the unique Independence Hall, with Philadelphia the meeting place of the Continental Congresses, and the first seat of government of the United States, it would naturally be expected that itinerant painters of the early days would have made it a Mecca; and so it was. Philadelphia is peculiarly rich in works of great historic interest. Such semi-public collections as those of the American Philosophical Society, housed in a building adjoining Independence Hall, and of the Pennsylvania Historical Society are supplemented by originals or copies now



Be fearful of the lure of imitation. It will steal away your personality and leave you entirely empty. It is better to understand why rather than how a thing is done.



Proposed Art Museum, Fairmount Park, Philadelphia

housed in Independence Hall, and by numerous portraits in the possession of individual families, one of the most notable of which is that of each successive generation of the Coxe family, beginning with the Coxe who was Court Surgeon to Charles II his portrait having been painted by Sir Peter Lely. There exists in Philadelphia to-day the nucleus of a national historic portrait gallery that could easily become extraordinarily complete.

Philadelphia a Purchaser of Art Works

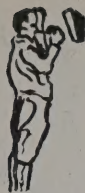
Philadelphia is a fertile field for the vendor of works of art, whether he be painter, sculptor, iron-worker or tile-maker; or whether the works be so ancient as to be called archæological, sufficiently old to be called primitive, sufficiently successful and old to be denominated masterpieces, sufficiently of to-day to be called modern, or sufficiently of to-morrow to be called, by the sufficiently confident, futurist. Prizes at the shows, especially those at the Academy, are other inducements to the creators and would-be vendors of art—but mere acceptance for exhibition by the Academy is itself the prize of recognition.

These annual exhibitions exercise of course a potent educational influence on the citizens of Philadelphia. With the increasingly cosmopolitan character of the population drawn to a larger and larger extent from Italy and Southeastern

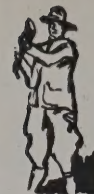
Europe, the public appreciation of these opportunities for enjoyment of and education in art is becoming more and more pronounced.

The creation of the creators of art is even more encouraged in Philadelphia. Though you come without money, you may secure an art education in Philadelphia. The Graphic Sketch Club, founded in the heart of the Italian and Jewish quarters of Southeast Philadelphia through the generosity of Simon B. Fleischer, one of Philadelphia's genuine art patrons, offers opportunity at night, on holidays, on Sundays and on every other day to all sorts of workmen at an annual cost of Five Dollars or less. Raditz in painting and Rienzi in sculpture testify to the opportunity, the initiative and the education given to the talented by this "open sesame." It is unnecessary to make an extended references to the education in art that has of course been offered for decades at the Academy of the Fine Arts. Its unique Cresson Scholarships, by which twenty students are sent abroad annually to further their study of art, is one of its advantages.

Victor Hugo declared "the beautiful is as useful as the useful; more so, perhaps." Demonstrating the truth of this statement the Pennsylvania Museum and School of Industrial Art, as its name implies, was formed as a protest against the merely useful commercial stuff and as the machinery for substituting therefor well-designed material of all



Every genius is a revolutionist, but no genius has ever been an anarchist, for there are certain fundamental laws to obey in art, just as there are petty conventions to overthrow



kinds. The Philadelphia School of Design for Women is another agency directed to securing the obliteration of the ugly in ordinary surroundings. The Drexel Institute of Science and Art appears at present to be swinging more in the direction of science than of art; it is hoped that it will produce the scientific use of art forms. Every civil engineer every mechanical engineer, every sanitary engineer should be compelled to study the theory of design before a diploma is given him; when this is done, the enhanced attractiveness of future American cities may be confidently predicted. The student in architecture, if dependent upon other work for his daily bread, may secure his education by work during off-hours at the Atelier of the T-Square Club; and if more independent, by a course in the renowned school of the University of Pennsylvania. Signal examples of the atmosphere of Philadelphia are the Yellin wrought-iron designs and the Enfield and Mercer tiles—three products that are so far unequaled elsewhere in America.

Museum of Art

In the actual undertaking of city plans, both for commercial and æsthetic purposes, Philadelphia may fairly claim leadership. Its proposed Fairmount Parkway, the title to all of the land for which passed to the city on October 30, 1916, will be 6,300 feet in length, 140 feet in width for one-third of that length and 250 feet for the other two-thirds. Of nearly one thousand properties affected, eight hundred have already been removed and bids for razing the remainder have been received in part. This monumental thoroughfare will have as its axis at its northern end the Philadelphia Museum of Art. At the last election the people of Philadelphia voted another million dollars, making as noted below two millions altogether, toward the fund for this building, the favorable vote being three and one-half to one. The plans for the Museum are now under consideration by the Department of the city government known as the Art Jury; in accordance with its suggestions the preliminary model has been altered somewhat.

The proposed location is extraordinary. Expert after expert has commented upon the

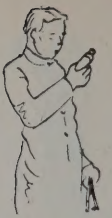


Philadelphia School of Design for Women

fact that no other city in America enjoys such an opportunity. M. Jaques Greber of Paris recently declared that he knows of none like it except the Acropolis of Athens. This is caused by the existence of a high promontory above the banks of the Schuylkill to which the Parkway leads directly, ending, at the foot of the promontory, in a plaza four hundred feet in width and six hundred in length. On the other side of the promontory begins Fairmount Park and far down below it on the third side of the triangle flows the Schuylkill River, curving so that the location of the



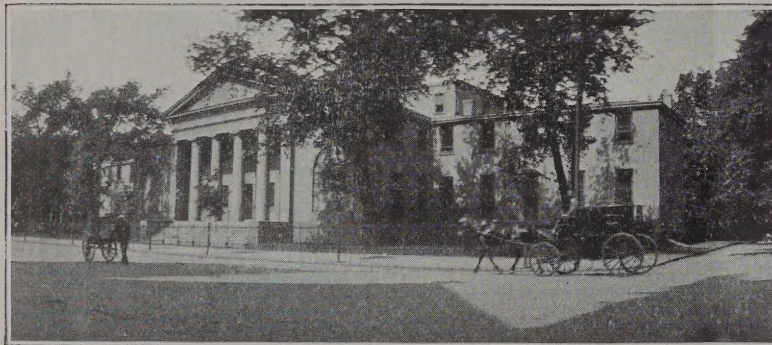
Camac Street, Philadelphia, Home of Art Clubs



We are ready and willing to help all students of art, but we expect their cooperation also. This magazine is yours and you must put into it if you expect to take from it.

Museum is on two axes of the River. Long views up the river, down the river, down the Fairmount Parkway toward the city hall, along the whole length of Spring-Garden Street and over a large part of Fairmount Park give the location a natural conspicuousness that makes every facade of the proposed museum equal in importance. The building, the model of which is reproduced, is in general form to be a courtyard surrounded on three sides by the structure itself, the fourth side opening out on the Fairmount Parkway. The plans prepared by Messrs. Trumbauer, Borie and Zantinger have been tentatively approved by the Art Jury, after consultation with Burt L. Fenner, John Russell Pope, Arnold W. Brunner and M. Greber.

Three blocks from the Art Museum a Municipal Auditorium is to be erected. The building, designed by John T. Windrim, is to be octagonal in form, a plan, dictated by its location, which will produce an interesting variation, in the buildings on the Parkway. Two blocks further toward the City Hall is to be the Public Library facing Logan Square, through which the Parkway will run obliquely. The plan for the Library, drawn by Horace T. Trumbauer, and that for the Auditorium have been approved by



School of Industrial Arts of the Penna. Museum

the Art Jury, and three millions and a half for the former, and a million and a half for the latter, were likewise provided by the electorate—not by individuals seeking to raise monuments to themselves, but by the public itself.

No other city except Washington has undertaken so ambitious a scheme as the Fairmount Parkway, which will be in use in a year; and in Washington, the difficulties, whether financial or physical, were nothing like so great.

Other cities have built Art Museums before Philadelphia, and it may pertinently be asked how it is that such a building has been so long in coming. The answer is to be found in the long existence of the Academy of Fine Arts. Had Philadelphia not possessed the Academy, there can be no question but that a public museum of art would have been constructed long ago; but the existence of the Academy made it appear unnecessary. The Academy, however, is

(Continued on Page 15)

WHAT IS THE FINEST EXAMPLE OF ARCHITECTURE IN THIS COUNTRY?

A Note by C. MATLACK PRICE
Author of "The Practical Book of Architecture"

To set forth upon a critical quest for the "finest painting" or the finest example of architecture is to follow a quest of more than dubious reward, a quest, in fact, whose end is most likely to be confusion. The fact is that there is no such thing as "the finest building," strictly speaking. The question is one which involves simply the extent any given building measures up to a set of standards which we call "the ideal."

The fineness of those buildings which approach most closely to this ideal is a fineness which is not individual, but which results from their sharing a quality which might be



The Provosts' Tower, University of Pennsylvania,
Philadelphia Pa.

One of the finest examples of Architecture in the country,
according to Mr. Price

called architectural nobility—the expression of a fine architectural ideal in the material forms which the eye recognizes as "architecture."

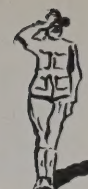
And the truth of this is valid whether these forms be Classic or Gothic, column or pinnacle. Architectural valuations can only be comparative, their merit being measured by their approach to the ideal.

But what is this ideal? In the realm of architecture it is an achievement of certain qualities and properties combined in one edifice—primarily the quality of *expressiveness* and the properties of architectural design conveyed by the terms "*mass*" and "*detail*".

In other words, building as a whole, must express its purpose, whether dignity or frivolity, whether domesticity or publicity, the ecclesiastic spirit, the secular spirit, or whatever



Where beauty depicted for beauty's sake is a cold and colorless affair, a work of art must be fired with the dynamics of Life, in order to stir the heart and awaken the intellect



else. These are traits which must be felt instinctively by all, whether or not versed in architectural knowledge. Mass and detail are more understandable to the designer, yet make their appeal even to an unenlightened perception—to the perception of one, for example, who feels that the Pennsylvania Station in New York is a fine building, without being able to say what makes it fine. Mass and detail involve composition, again in the designer's province, yet not without their effect upon the lay observer.

Among the finest example of architecture in this country I would not hesitate to name the Pennsylvania Station, the Library of Columbia University, the late J. P. Morgan's private library, the University Club and St. Thomas' Church in New York City; Trinity Church in Boston; the Temple of the Scottish Rite in Washington, D. C. and the Provosts' Tower in the University of Pennsylvania in Philadelphia. Many others compete closely with them, and might, by some, be included. To single out "the best" would be not only unfair but unintelligent. To comprehend the meaning of the *Great Architectural Ideal* is to look upon all architecture with a vision and understanding which will make every one of us his own most reliable judge.

A NEW YORKER IN PHILADELPHIA

By WALTER H. WOODWARD

Not so long ago I had about an hour's business to do in Philadelphia. I determined to make a week-end visit of it to our nearest interesting neighbor. There is among the majority of people a pre-conceived notion that Philadelphia is merely a town of rest—that the inhabitants are half awake if not half dead. I do not know who is responsible for this idea, but, at any rate, it is a false one. As a rule I go upon my jaunts alone but this time I decided to ask my bosom friend to join me. He is a kindred spirit, a professional man, a Doctor, open minded, broad in his views, appreciative of the things worth while. He is one of those rare individuals who can see both sides of a question, yet differ with you and not quarrel about it.

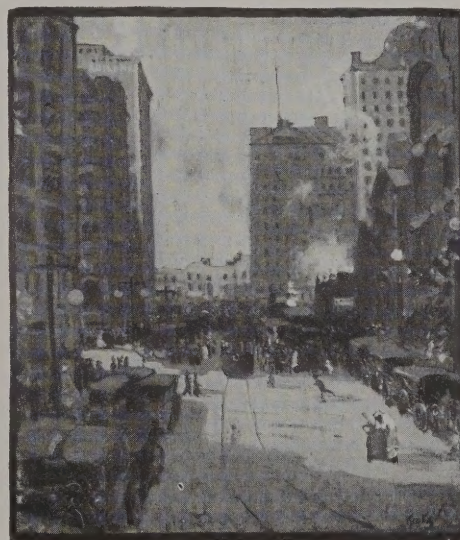
I got up "betimes" as Pepys might have said, and ate breakfast with more than ordinary relish, appetite being sharpened by anticipation. My friend was to call for me at six that we might leave by the seven o'clock train—one of those "every hour on the hour" arrangements. He arrived on time, we caught the train easily and worked ourselves into a state of mind fitting for those who are about to make an excursion for mental as well as bodily refreshment.

The morning was bright but rather cool and the sunshine through the car window was very welcome. In the city all traces of snow had vanished but as soon as we reached

Penn Square and the colossal City Hall! Following directions we find the quaint little hostelry kindly recommended by a friend in New York. It is a quiet little spot, gray, dingy, nestling between tall modern buildings. It is

the suburban districts traces of it reminded us that it was still winter. We often travel from city to city and in our journey pass through the country side without realizing that the entire nation is one great countryside with here and there an ugly spot badly congested with human life. These spots are called cities or towns. Here is a peculiar fact upon which we commented. Two cities as proximate to each other as New York and Newark are totally different in size and general atmosphere. New York is always New York, but Newark, though only next door, has adopted all the traditions and habits of her more distant neighbor, Philadelphia. Note these similarities—Market Street, Broad Street, Chestnut Street; also the habit of red brick and white trim.

We near Philadelphia at about the hour when business starts for the day. At Wayne Junction our coach which up



"From Wanamaker's Window"
Sketch by Frances Kratz, Phila. School of Design

to now has been nearly empty fills up with a crowd of people in every way resembling the commuters who make daily pilgrimage to the work-shop end of New York. We hear base-ball chatter—"so and so" has bought or traded "such and such" for third base. We see the young clerk greet his betrothed stenographer just as he does in New York. We hear of last night's dance. The smelly evidence of recent coffee and rolls is here and the unmistakable traces of water and a hair brush—also powder-box and rouge. Through a maze of smoking factories we steam, just as we had done two hours earlier in Bayonne.

The Terminal! We alight. Market Street! Crowds of people, haberdasheries, soda shops where drugs are also sold, cigar shops, newsboys, motors, surface-cars, subway entrances! It is just like New York! And we cut through a hundred farmyards to get here!



We must not become intoxicated with sentimentality. We must not believe that our business is to make people laugh and weep. Art is a different business entirely



reminiscent of other days. The tariff is as modest as the room they give us, so we are content.

Twenty-five minutes suffices for the transaction of my business in the City Hall, and then, armed with a letter addressed to the Superintendent of the United States Mint introducing us as visitors deserving of special courtesy, we fare forth. A real policeman directs us to Spring Garden Street and the Mint. On the way we pass the great Baldwin Locomotive Works, a very busy concern these days employing some fifteen thousand men and turning out ten locomotives daily.

A letter to the chief functionary of any institution you intend visiting works wonders. Admission to your Uncle Sam's mint is free, but our letter affords us certain advantages over other visitors. We are given immediate attention and taken at once into this very interesting factory, for that is all it is, though upon entering it one would be more likely to imagine oneself in a public library or national museum.

We have much else to see and hurry back to our hotel by another route, lose our way like foreigners and finally appeal to a policeman to help us. After a delicious lunch served to suit Epicurean tastes we plan a campaign for the afternoon including Independence Hall and its famous square, Carpenter's Hall, Christ Church, Franklin's grave, a sojourn through the financial district, the Betsy Ross Flag House on Arch Street, and as a wind-up, a ride about town on the various surface car lines.

We start down Chestnut Street marveling at its narrowness and the single car track. The traffic is heavy but well managed. We find the Hall at last and enter with a sense of reverence for its associations so dear to the hearts of all true Americans. Here is the birthplace of our independence. Here brave men, with a full realization of the seriousness of their actions, solemnly undertook the formation of a new government and nation. Here we find the Liberty Bell and portraits of our pioneer statesmen, generals and patriots painted by Gilbert, West, Pine, Sully and others. Here are the chairs which were used by these gifted men, and the table and inkstand which served them while signing the Declaration.

Near at hand we find Congress Hall. In this building Washington was inaugurated for his second term and in 1797 President Adams also took his oath here.

We stand for a while in the Square and admire the beauty of this group of historical buildings. One cannot but wonder at the crowds surging past as they do every day in the year thoughtless probably of the wealth of their city in associations like these.

At the other end of an alley off Chestnut Street stands Carpenter's Hall where our first Continental Congress met in 1774, and where was offered our first Congressional prayer. It is interesting to learn that this building sheltered the first United States Bank.

(Continued on Page 13)

ANSWER TO YOUR LETTER

The Hambidge Discovery

Editor, The American Art Student:

Sir—In the December number you speak of Mr. Hambidge's discovery and you quote from him at considerable length but you give no reference by which the reader can follow up the matter. If there is a book by Mr. Hambidge will you kindly send us the title?

DENMAN W. ROSS

Harvard University

E. O. P., Secretary

Ans.—The quotation from Mr. Hambidge to which you refer was especially prepared by him for the article by Mr. Giles published in the December issue. No book on the subject of Mr. Hambidge's discovery has yet been published. The first of a series of several volumes on the principles of classic designs by Mr. Hambidge will be brought out by the Yale University Press, probably in the spring of this year.

* * *

Securing a Position

Editor, The American Art Student:

Sir—I have graduated from Pratt Institute, studying four years Life Class and Commercial Illustrating. I am working as a glass blower but don't like my work. I would like to get a position as an artist. I tried several times last summer to get a position but every place I went they asked me where I was employed before as they only wanted practical experienced people, so I don't know whether I should study any further or give it up.

Maspeth, L. I.

W. F. R.

Ans.—The Placement Section of the Art Alliance of America, 10 E. 47th Street, New York, was recently formed for the purpose of finding positions for designers and workers in trades where knowledge of color, line, and form is necessary, and for the purpose of selling drawings and designs. Miss Anna L. Boax is in charge of this section, and you may see her from 9 to 11 A. M. daily, and Wednesdays from 6 to 7:30 P. M. The Placement Section has found many situations for art workers in the last few months and may be able to do something for you.

* * *

Enlistments in Camouflage Division

Editor, The American Art Student:

Sir—Would you please tell me what are the requirements for enlisting in a camouflage corps as to previous experience and age, etc.

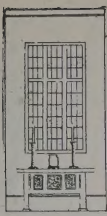
Phoenixville, Pa.

HENRY HARTSHORNE

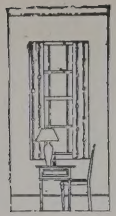
Ans.—The following information on the subject of the Camouflage Division, received from Major-General Black, will tell you about as much as you need to know:

1. The Camouflage Division forms a part of the Corps

(Continued on Page 15)



When we look upon nature let us realize its power, its forces—not simply its appearance. Can we realize volume in a hill and the upward movement of grass?



A PLEA FOR RIGHT POSTER DISPLAY

By ZERELDA RAINS
Director of Illustrative Advertising Department
New York School of Fine and Applied Art

Picture Language is the most universal of all means of expression.

Poster Art is that form of pictorial expression which has within its scope the most effective and efficient possibilities in bringing to the attention of the people its most vital problems.

We are realizing this today more than ever before in this country as evidenced by the patriotic work of both students and experienced artists as the different war activities have needed them.

We are constantly reading in the daily papers and magazines criticisms of these posters. This is good and shows what a high place is being made for the poster art. But let us not fail to realize that we will never achieve good poster expression until we see first that the poster when made and ready for its *public* is allowed to give its message; that it is not defeated in the object for which it exists, namely to focus the attention of the crowd in passing on the subject it is dealing with, and at once to lodge its idea and start a constructive train of thought. Shouldn't it then be the art of all arts to be carefully displayed. Are we seeing to this? Wouldn't it be advisable to direct some of our constructive criticism to the sad fate of the poster or what is done with it after it is made?

We demand scientific thinking on the part of our poster designers. Expert, experienced people are being paid large salaries to analyze and come to conclusions about good and bad posters and to find out the why. Then what happens? They are thrown at the public in such confusion that they not only fail in the purpose, but become an element of disorder in our city housekeeping. Look at our subway stations, bill-boards, vacant store windows and public buildings. Shall we continue to allow this waste and this disorder?

I believe we would very soon see a marked development and improvement in the individual poster if some consideration were given to display. Can we expect interest from the artist in an expression that is treated with no dignity? Cannot expert advertising critics and artists get together and demand at least a clean-up and begin some supervision as to where posters should be placed and how they should be arranged?

When this is done it will be time for criticism of the individual poster. Until then we have no way of rightly judging the good and the bad. It is a deplorable thing that advertising firms and individuals allow this waste to go on. It is hard to understand why they demand so much clear thinking and lay so much stress on right psychology and then abandon all regard for these phases at the point where it is most needed, that is, the display. However, if we cannot prevent a man from misuse of his own material, it at least becomes a public question when we see the abuse made

of our patriotic posters. There never has been a time when enthusiastic intelligent creation along this line was so needed. meet this with intelligent display; then, and then only, can the call be made on all the talent our nation has. I believe that the response will come and the poster begin to express adequately our national consciousness.

ENTRIES FOR EXHIBITION CLOSE MARCH 4

There is only about a month left during which art students may enter work in the Second Art Students' Exhibition to be held at the John Wanamaker Store, New York, for two weeks beginning Monday, March 18, 1918. The entries close on March 4.

All paintings must be framed. Every reasonable precaution will be taken to prevent injury to pictures, frames, or sculpture, but the Wanamaker Store will not be responsible for any damage which may occur. Jewelry work will be exhibited under lock and key, and glass cases will be provided for this purpose.

The classes under which works may be entered, and the prizes awarded in each class are as follows:

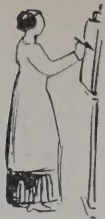
	First Prizes	Second Prizes	Third Prizes
Painting	\$40.00	\$20.00	\$10.00
Illustration	40.00	20.00	10.00
Sculpture	40.00	20.00	10.00
Architecture and Interior Decor- ation	40.00	20.00	10.00
Poster	40.00	20.00	10.00
Costume Design	40.00	20.00	10.00
Textile, Craft and Design.....	40.00	20.00	10.00

Only one original work of any art student may be entered in each class. According to the rules of the exhibition a student is defined as "one who is still under instruction or not yet established as an artist." Every work must be the student's own; no copies of any sort will be accepted.

Special care will be given to the hanging of exhibits. The work of hanging will be supervised by a committee of representatives of New York Art Schools. The prizes will be awarded by a Board of Judges composed of people authoritative in the world of art, whose names will be announced.

EXHIBITION OF PAINTINGS AND POSTERS

Fellman & Co., are showing at their store on 1010 Chestnut Street, Philadelphia, Pa., an exhibition of paintings and posters done in Oleo Colors. There are paintings shown in which the Oleo Colors were applied in regular water style, and in representative oil color style. It is interesting to note how these colors can be applied on canvas and other materials as well. For example, a painting by Miss Jane Peterson, Instructor in Painting at the Art Students' League of New York—which won the First Prize at the last Oleo Competition—was made an ordinary window shade. Some unusually good posters are exhibited, which show how effectively art may be used for commercial purposes.



We must not be impatient to succeed. We cannot hurry our intelligence. We must take care lest in after years, when courage is old, we realize the tragedy of our impatience.



WAR SAVINGS STAMPS NATIONAL POSTER COMPETITION

A poster competition for the purpose of promoting the \$2,000,000,000 campaign now being operated by the National War-Savings Committee, is open to all students and pupils in the Schools of the United States, as classified under the Rules governing the contest.

The posters should emphasize this method of raising the necessary sum, and the underlying idea of releasing goods and services from the production of unessentials, for the production of essentials to support our armies in the field and win the war. Therefore the words War-Savings, War-Savings Stamps or War-Savings Certificates should be used and also the letters W. S. S., or War-Savings Society, the plan for cooperative saving through membership in such societies, and the date 1918. In addition to this a slogan, appropriate to the campaign, the symbol of the War-Savings Committee, and an original design should be included.

Classes

The competition is open to any student who is in regular attendance in institutions of learnings in the United States and is divided into the following classes

A. Art School students; including day and evening schools and art classes.

B. High School students; including day and evening schools and classes. Students in this class must be in regular attendance in day high schools.

C. Seventh, eighth and ninth grade pupils; including Junior High School pupils.

Rules and Conditions

1. All competitors must be regular students in the schools included in the classes in which they are competing.

2. Competitors may enter only *one* class.

3. Not more than *two* designs may be submitted by a single individual.

4. *Under no circumstances may designs be worked on by instructors.*

5. Designs may be the following sizes, exclusive of the blank outside border: 24"x32" (vertical)—12"x16" (vertical)—9"x16" (horizontal).

6. A margin approximately 2" wide should surround the designs which are vertical.

7. *Four* colors or less may be used.

8. Not more than *two* styles of letters should be used.

9. In general the poster or flat treatment of color should prevail.

10. No name, word or mark other than the design itself may appear on either the face or the back of the poster, except the designer's symbol *on the back*.

11. The white margin must be free from marks of any kind.

12. The identifying symbol or word on the back of the design must *not* contain the initials of the designer.

13. This identifying symbol must be repeated on the outside of a sealed envelope which must contain the following:

a The identifying symbol.

b The name and address of the designer.

c Postage for the return of the design, if the sender wishes it returned in the event it is not accepted.

14. This envelope shall be opened *only* by the judges appointed for each group and *after* all awards have been made in each group.

15. Following the group awards the winning designs shall be sent to the National Jury with the same identifying conditions existing as noted in paragraphs 12 and 13.

16. Any designs submitted in violation of the foregoing rules will, in justice to the other competitors, be rejected.

17. Posters winning certificates or mention awards are to be retained as a National traveling exhibit to be used for such purposes as the War-Savings Committee at Washington sees fit.

Awards

It should be distinctly understood that this nation-wide poster campaign in our schools is a patriotic service which art classes and art teachers may offer in our just cause. Consequently the prescribed programs in art instruction may rightly give way to this plan of announcing the War-Savings Stamps Campaign.

As an award for diligence and skill in this form of decorative art, a skill which must be carefully fostered for the sake of our future welfare as a nation, the following prizes are offered in each group:

CLASS A First prize — 12 War-Savings Certificates (\$60). Two second prizes—5 War-Savings Certificates (\$50), (\$25 each. Three third prizes—3 War-Saving Certificates (\$45), (\$15 each). Three Honorable Mentions.

CLASS B First prize — 8 War-Savings Certificates (\$40). Two Second prizes—3 War-Saving Certificates (\$30), (\$15 each. Three Third prizes—2 War-Saving Certificates (\$30), (\$10 each). Three Honorable Mentions.

CLASS C First prize — 4 War-Saving Certificates (\$20). Two Second prizes—1 War-Saving Certificate and 12 Stamps (\$16), (\$8 each). Three Third prizes—12 War-Saving Stamps (\$9), (\$3 each). Three Honorable Mentions.

In addition to the foregoing awards and mentions a national jury will award a national prize of honor, to consist of a simple ribbon, and presented by a man of national reputation. This single ribbon, the highest of all awards, will be given to a single individual in each class, who is necessarily a prize winner from one of the groups. Thus the Nation's champion in poster designing among school students will be chosen.



Do you realize that a great power can be created by very little effort of each student provided this effort is organized? We are organizing this effort. Is your effort in?



ABOUT W.S.S. DRAWINGS

The National War Savings Committee is eager to receive at once drawings or cartoons to be used as illustrations in a series of newspaper advertisements. The drawings are to be for use in 3, 4, and 5 column width. They are to be mailed to Mr. Herman Philipson, National War Savings Committee, Room 309, National Metropolitan Bank Bldg., Washington, D. C. As the text matter of the advertisements are to be built up around the illustrations, it is requested that the artists write down the big thought contained in the drawings, together with any other comment necessary.

The committee makes the following suggestions:

"1. At this stage of the W. S. S. Advertising Campaign it is necessary that each drawing be brough right down the the "buying-point." It is suggested, therefore, that the "RIGHT NOW" idea be featured.

" 2 We would suggest that you emphasize the idea of Thrift, as well as Continual and Consistent Saving—this being only secondary to the idea of investing in War Savings Stamps and U. S. Thrift Stamps, as it is only constant saving that will bring about the desired end. The drawing need not be limited to a particular appeal, such as "Kaiserism," patriotism, etc., but it is desirable that every appeal which you may devise be used, so that the public may be reached from all angles. Of course, only one character of appeal should be featured in each drawing. Above all, we would strongly urge that the drawings be made intensely "human." It should be borne in mind that every person is a prospect, whether a foreigner who arrived on our shores only a few years ago, or a ten year old child who has not yet learned the meaning of the word "save", so that the drawing may be understood by everyone.

"3. In preparing the drawing please feature War Savings Stamps most prominently and U. S. Thrift Stamps secondarily.

"4. The big purpose behind this campaign is to cause every man, woman and child in the United States to save. War Savings Stamps and Thrift Stamps are the opportunity. Billions of dollars worth of supplies for war purposes must be manufactured. Unless the people cease buying non-essen-

Why Paus uses Whatman

(quoted from a letter, by special permission)

"MY preference for the Whatman water-color sketching boards—which I have used for some years—is mainly inspired by the extraordinary quality and durability of paper which permits scrubbing the tones with sponge or bristle with great freedom; one's methods are not limited by any weakness in the character of the paper.

"Crisp, interesting washes are easily accomplished on the smoother textures of Special Surfaces No. 1 and No. 2, and there is no difficulty in laying large flat washes, one over the other, without disturbing the previous tones.

"There is inspiration in every fresh Whatman board."

Yours truly,

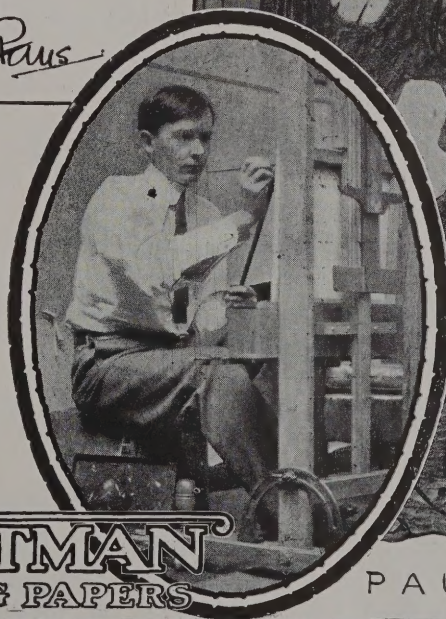
Robert Paus

Insist on genuine
Whatman Boards
at your Dealer's.

In case of any difficulty,
communicate with the sole
Importers:

H. REEVE ANGEL
& CO., Inc.
120 Liberty St., N.Y.

WHATMAN
DRAWING PAPERS



PAUS

tials and enable the factories and labor of the nation to be diverted to the production of essential war materials, America will be seriously hampered in promptly producing munitions and supplies for winning the war.

"5. The drawing is desired for immediate use, and we would ask that it be in such shape as to make immediate use possible.

"6 —And make it *Strong!* Thanks."



Don't let your technique cover "a multitude of sins." Good technique does not include freak renderings, hasty "stunts," bad drawing or meaningless daubs and scratches



BEAUX-ARTS INSTITUTE OF DESIGN OFFICIAL NOTIFICATION OF AWARDS

Department of Sculpture: Judgment of Jan. 7

Jurors—Messrs. Solon Borglum, Gregory, MacNeil, Crisp, Bilotti, Davidson, Peck, Bottomley, Tuttle, Perry, and Warren.

Preliminary Competition for figure of "Charity" for the Plainfield Municipal Building: Twenty-five models submitted, of which the following were selected for the final competition at one-half the scale of execution: Miriam E. Ball, Massachusetts Normal Art School, Boston; and Leo Bayman, F. B. Clarke, L. Maldarelli, and W. H. Meserole, all of the B. A. I. D. Models for the final competition are to be delivered at the B. A. I. D. building before noon on Monday, March 4.

Projet—"A Stone Cross." Eighteen models submitted. 1st Mention, H. Lindenmann; 2nd Mentions, L. Bayman, F. B. Clarke, D. Michnick, F. DeLuna.

Life Modeling—Mr. Bilotti's Class: 1st Mentions, H. Lindenmann, P. Waese; Mr. Perry's Class, 1st Mention, H. Lindenmann; Mr. Davidson's Class, 2nd Medal, J. Nicolosi; 1st Mention, P. Herzel; 2nd Mentions, S. Glinsky, M. F. Malin.

Life Drawing—Mr. Bartlett's Class, 1st Mention, L. Maldarelli; Mention, B. Greenstein.

Ornament—Mr. Tuttle's Class, 2nd Mentions, A. Minetti, F. F. Horter.

Nature Study—Mr. Chamberlain's Class, Mentions, C. Parducci, J. Kullman, A. Fratiloni.

Department of Mural Painting: Judgment of Jan. 7

Jurors—Messrs. Arthur Crisp, Piexotto, Ryland, Hinton, Peck and Warren.

Projet—A Lunette representing "Charity." Thirteen sketches submitted. 1st Mentions, Eloise Howard, L. M. Mayer; 2nd Mentions, A. Glasner, Mabel Frazer, M. G. Kupferman, E. R. England, J. C. Roak.

MONTHLY COMPETITION IN SCULPTURE

Program Issued Feb. 4, 1918

Judgment March 4, 1918

The Joint Committee proposes as the subject for competition—
"A TRIUMPH OF LIBERTY"

Forming part of the monumental entrance to a great parkway leading out of a large city, and serving the purpose of dividing the incoming and outgoing traffic is to be placed a group of sculpture representing the above subject.

On the pylons which flank the entrance is a line of stringcourse twelve feet above the ground which should be recalled in the pedestal of the group.

The pedestal shall be fifteen feet wide and thirty feet long; its total height, as well as that of the group is left to the judgment of the competitors, but no figure employed shall be more than twice life size.

Models at one-half inch to the foot including the pedestal, carefully presented should be delivered before noon on Monday, March 4, 1918, at the Exhibition Room of the Institute, 126 East 75th Street, New York.

Consult at the libraries: The Altar of Pergamum; The Monument to the Republic of Dalou; The MacMonnies Fountain at the Chicago Fair; The cartoons of John Romano; The Hypnerotomachia of Mantegna.

LLOYD WARREN,
Director, Dept. of Sculpture

MONTHLY COMPETITION IN MURAL PAINTING

Program Issued Feb. 4, 1918

Judgment March 4, 1918

The Joint Committee proposes as the subject for competition—

"THE DECORATION OF A MONUMENTAL LOGGIA"

This monument, consisting of a large building in the style of architecture of Northern India, exemplified by the Taj Mahal and various other edifices at Agra, Udaipur, Delhi and Jaipur, is to be erected at Delhi to commemorate the restoration of the capital of India to that city in 1913. It is preceded by a deep portico or Loggia, the end wall of which measures fifty (50) feet long by thirty (30) feet high, and is pierced by a door sixteen (16) feet high by twelve (12) feet wide, square headed and surrounded by an architrave of white marble twenty-one (21) inches wide. A white marble wainscot ten feet high surrounds the interior of the loggia and there is no cornice, but a coffered ceiling.

It is proposed to decorate this end wall with a large mural painting of an Indo-Persian character representing the triumphal entry into the city of the Viceroy welcomed by the assembled princes of India.

Sketches at one-half scale should be executed with much care expressing the entire composition in color tone and arrangement, and should be delivered before noon on Monday, March 4 at the exhibition room of the institute, 126 East 75th Street.

References: (Public Library and Metropolitan Museum Library). Ferguson's Architecture of India; Miniatures Persanes, edited by Marteau; Indo-Persian Miniatures at Library and Museum; Mediæval MSS. at Library; Delacroix's painting of the Siege of Jerusalem at the Louvre; Paintings by Jean Paul Laurens.

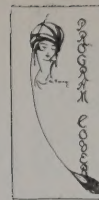
ARTHUR CRISP,
Director, Dept. of Mural Painting

NEW ENGLAND NUMBER COMING

New England has more art institutions in relation to its population than any other section of our country. You ought to know more about New England—and you will, after reading the April issue of THE AMERICAN ART STUDENT, which will be a special New England number.



What we think and what we feel will inevitably get into our work. Therefore, let us study and develop the quality of our consciousness as well as our drawing and technique.



(Continued from Page 8)

We walk to Arch Street below North Third to pay our respects to the queer little house at 229. Here in 1777 Betsy Ross made the first American Flag. Whoever is responsible for the design must have been specially gifted for the undertaking—in beauty it has no equal.

Two short squares away we come to Christ Church Cemetery and close to the old iron fence resting under a plain white marble slab is the dust of our own Ben Franklin. It is a noisy spot and hundreds pass it daily without a thought of him. We stand in silent contemplation of the dead man's humble resting-place and recall his remarkable career—printer's boy, inventor, writer, statesman, patriot, philosopher, ambassador to court of Kings—and now this humble grave in an obscure corner of a simple little cemetery.

We spend the few remaining hours of the afternoon in exploring the city by trolley and welcome the opportunity to sit down. The day has turned warm and we are tired. To New Yorkers, used to riding long distances for five cents, traveling in Philadelphia is novel. No matter what car-line we ride upon we cannot seem to get more than a half-hour ride before we are turned about and are on our way once more to the inevitable Penn Square. We finally weary of it and alight before one of the finest department stores in the country. I wish to purchase a pair of silk hose—ladies type.. In searching for the hosiery counter we stumble into the book department and here we browse until nearly the closing hour. I have barely the time to buy a volume or two of Turgenev but do manage it and get the socks too—yellow ones.

On the way to our hotel, which is near at hand, we get a glimpse of the beautiful Girard Trust Company building. It is white and is modeled after a famous Roman bath. Incidentally cold baths are now in order and by dinner time we are prepared to consume double portions. The grill of one of the modern hotels is decided upon as the scene of operations. Let nobody say that Philadelphia is not modern! No New York cabaret is noisier or its crowd more disorderly than the one in which we find ourselves. We make a resolution not to become a part of it, but rather to play the role of spectators. We find it amusing. Pretty women, drunken gentlemen, cigarette smoke, syncopated music and the dance—all here! Chicken with peeled oranges—very fine! Down to South Broad Street next where we indulge ourselves in seats in a theatre. Very funny show which had previously made a hit in New York. Very tired, very, so to the hotel and to bed.

Immediately after an early breakfast we enter the subway for a visit to the University of Pennsylvania, one of the oldest and most liberal of the colleges in America, founded by a body of public spirited men, the leader of whom was Franklin. Founded in 1749 this institution has grown to remarkable proportions, new buildings and dormitories mingle with the

The New York School of Fine and Applied Art

FRANK ALVAH PARSONS, Pres.

Art based on principle, and leading to practical use.

Architecture, interior decoration, painting costume design, poster advertising, illustration, etc.

Send for illustrated catalog.

SUSAN F. BISSELL, Sec.

2239 Broadway,

New York



BEAUX ARTS INSTITUTE OF DESIGN 126 East 75th Street New York City

Free Courses in Architectural Design, in Sculpture and in Painting in their application to Architecture

Architectural Design
Modeling of Ornament

Sculpture
Mural Painting

These courses, conducted in co-operation with the Society of Beaux-Arts Architects, the National Sculpture Society and the Society of Mural Painters, respectively, are modeled on the principles of teaching of the Ecole des Beaux-Arts of Paris, and are intended for the instruction of students of Architecture, Sculpture and Painting, and of apprentices and workmen in the artistic trades allied to Architecture. Any course may be entered at any time during the year.

The courses in Architecture and Painting may be followed outside of New York City under representatives of the Institute. For the courses in Sculpture and Ornament Modeling, instruction is given in the Studios at the Building of the Institute.

Circulars of Information concerning any of the courses will be mailed to those applying for them.

FELLMAN & CO.

Manufacturers of

Artists' Supplies

Drawing Materials and

Engineering Instruments

1010 CHESTNUT ST.

PHILADELPHIA, PA.

FOR COMMERCIAL ARTISTS

W. W. MOIST WATER COLORS

are made with painstaking care
of the best pigments obtainable

Write us
for
Color Chart



Price List
sent
on request

THE J. WILLER CHEMICAL CO.
128 Chambers Street

New York N. Y.



"The rising generation is going to be confronted with problems of co-operation and communism and social generosity never before met with in the world's history."



Learn Original Construction by Mail

A knowledge of technical requirements and of original construction are necessary to succeed in practical art work.

You can get this knowledge by mail through the Landon School which provides the opportunity of studying during your spare time directly under an artist of fifteen years of practical experience.

The lessons explain clearly by a unique method just how to do snappy original work—without models.

Every student of this school gets a complete criticism service which points out his mistakes and just how to correct them—criticisms are made with sketches right beside your own work.

Students of this school are employed on leading newspapers all over the United States. They have made a success of drawing directly through the Landon Course of instruction. For full information with names of successful students.

ADDRESS

The Landon School of Illustrating and Cartooning
1509 Schofield Building Cleveland, Ohio

Be an Artist.

Comics, Cartoons, Commercial, Newspaper and Magazine illustrating. Pastel and Crayon portraits. **Earn Big Money.** By our simple method your talent is

quickly developed without interfering with present work.

By Mail or Local Classes. School endorsed by the largest Newspapers, Magazines and famous Artists. Write for full particulars and list of successful pupils.

ASSOCIATED ART STUDIOS, 77B Flatiron Bldg., New York, N. Y.
DAY CLASSES :: EVENING CLASSES :: MAIL INSTRUCTIONS

AMATEUR KARTOONS MAGAZINE

"The Market Place for the Amateur Artist"

A monthly magazine published for and in the interest of the Amateur Artist, Cartoonist and Illustrator

It publishes the work of subscribers

Single Copies 5c. 50c a year cash. Special Offer, 8 months 25c cash

THE H. & H. CARTOON SERVICE

Department A

DOLGEVILLE, NEW YORK

ivy-clad old ones until the place has taken on an imposing and picturesque atmosphere. The Law School and Medical School are among the oldest in the country. There are a Dental School, Veterinary School, School of Finance and Economy, School of Biology, School for Nurses, School of Architecture, and the well known Wistar Institute of Anatomy and Biology. The old brick library contains over 275,000 bound volumes and 50,000 unbound books as well as fine collections presentel by various famous individuals and goriekn governments. There are collections of German philology and Spanish, Italian and Portugese literature. The

classic periodicals regularly received from all parts of the world number over eight hundred. There are prized first editions of Horace and books at one time belonging to famous and historical personages.

We are particularly attracted by the quaint dormitories built after the good old English fashion around a quadrangle, modelled in the Elizabethan style, partly covered by ivy—delightful quarters for earnest workers.

In such engaging surroundings time passes with appalling rapidity and we find that we have but a few more hours in which to make a hurried trip to Bryn Mawr College, via the Philadelphia & Western Railway. Through beautiful rolling country we speed in a comfortable electric car which rides more like a heavy train than anything. After passing through a number of attractive suburban places we alight in a quiet little hamlet of well kept houses and a short walk brings us to the girls' college. It is an attractive institution but men are evidently held in disfavor for we are are forbidden entrance to the gray pile and have to content ourselves with walking around it like a pair of disappointed mediæval lovers prowling about a nunnery.

The day is a beautiful one and quite warm, overcoats being a real burden. The hours speed on and reluctantly we board the train for Quakertown. We arrive some time past the usual dinner hour and hurry to our hotel for a clean-up. We decide upon a substantial dinner followed by an automobile tour as a means of resting and at the same time covering those places of interest which we have not as yet seen. The dinner is excellent though everything in the nature of a spirituous beverage is denied us, it being Sunday.

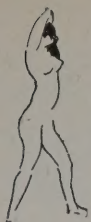
There are sharks in Philadelphia as ferocious as any in Manhattan. We fall into the clutches of one in the automobile business. For a very exorbitant sum we are raced through the city, lectured at each corner and finally find ourselves following the winding road of Fairmount Park. The drives in this park are said to aggregate forty-five miles. We find it filled with a multitude of places of historical interest and innumerable monuments commemorating men and events.

We had contracted with our driver for an hour's trip but before that period is passed we find ourselves deposited at the Broad Street Station. We enter the place leisurely enough and make a casual inquiry as to the time of the next train's departure.

"Four o'clock"! We are told. "You have one minute to make it."

I dash to the nearest ticket window and in my haste nearly upset an old gentleman of very ample proportions.

Well, we make the train a second before it starts, and panting, drop into our seats, unable to suppress a laugh at the ridiculous hurry we have been in to effect a departure. We feel like a pair of criminals fleeing from the clutches of the law. But we vote the trip a success.



There is weight and volume in the human figure. We must sense these as we work, for how can we really create form unless we sense these fundamental facts.



(Continued from Page 8)

of Engineers of the Regular Army. It is a military organization composed of artists, architects, sculptors, house, scene and sign painters, carpenters, ornamental iron-workers, tin-smiths, plasterers, photographers, stage carpenters and property men.

2. The work in general deals with the concealment of gun emplacements, trenches and sheds of military value; the screening of roads and the manufacture of materials for this purpose; the painting of roofs and great quantities of canvas for the covering of ammunition storage and the like; the making of various devices and clothing for the concealment of observers and snipers and occasionally the painting of a scenic drop or screen.

3. Enlistment for this branch of the service is at present closed and will not be resumed until the authorization of additional companies. It is doubtful if this will take place before March or April.

4. No commissions are given except to members of the personnel.

5. If you desire to have your name placed on the list of men available for future camouflage companies, write the office of the Chief of Engineers, War Department, Washington, D. C., heading your letter "Camouflage," stating briefly your age, professional or mechanical qualifications, military experience, and whether you have been drafted or enlisted in any other organization.

(Continued from Page 6)

primarily an Academy, and secondarily an institution for the holding of contemporary exhibitions. The Fairmount Parkway will offer an opportunity to further both these functions and the Directors of the Academy have been quick to seek it and the Commissioners of Fairmount Park have been quick to grant it. The Directors applied for and the Commissioners granted a location for a new Academy building fronting on the southeast side of the Plaza at the foot of the hill upon which the Museum of Art is to be erected. The School of Industrial Art has likewise sought and received a balancing location on the other side of the Parkway. It is hoped that the Graduate School of the Architectural Department of the University of Pennsylvania will be located on another side of the Plaza, thus forming a most impressive grouping of art buildings, the total beauty of which will be greater than the sum of the beauty of its individual parts.

It used to be remarked that Philadelphia was as monotonous in its appearance within the city as it was charmingly varied without. This true twenty years ago; but to-day the transition stage has begun. The Fairmount Parkway marks the beginning of an epoch. We look forward confidently to the passage of an ordinance, within two or three months, that will appropriate a sum to provide for the survey of the

WELDON ROBERTS RUBBER ERASERS

88

The WELDON ROBERTS 88 STYLES of rubber erasers satisfy every demand of every user. You do not know what eraser efficiency is unless you have familiarized yourself with the special uses of each of the 88. Fulllest details on request.

THE WORLD'S QUALITY STANDARD

NEWARK-NEW JERSEY

MARTINI TEMPERA

You Can't Get Good Results With Poor Material

FOUR SIXTY-ONE EIGHTH AVE. NEW YORK CITY.

Snow White Fluid

"MADE IN U. S. A." Known Abroad. Highest Endorsements Everywhere

SPECIAL PREMIUM A miniature palette of "Tricks of the Trade" on making Water Color Tints with every jar.

The Standard White Ink
The Standard White Water Color
The Standard Air Brush Spray

All Three In One Jar



25c. from better dealers generally or direct from manufacturer. 10c. extra for mailing.

1/2 ounce

J. W. JOHNSTON

Dept. T, Fine Arts Building

ROCHESTER, N. Y.

WHERE TO STUDY ART

Inquiries concerning art schools will receive our careful attention. Write us your personal story, send samples of work or describe previous training if any, state what and where you wish to study, whether at free or pay school, correspondence or residence school, day or evening.

THE AMERICAN ART STUDENT 21 Park Row, New York

Your Prospective Customers

are listed in our Catalog of 99% guaranteed Mailing Lists. It also contains vital suggestions how to advertise and sell profitably by mail. Counts and prices given on 6000 different national Lists, covering all classes; for instance, Farmers, Noodle Mfrs., Hardware Dirs., Zinc Mines, etc. This valuable Reference Book free. Write for it.

Strengthen Your Advertising Literature

Our Analytical Advertising Counsel and Sales Promotion Service will improve both your plan and copy, thus insuring maximum profits. Submit your literature for preliminary analysis and quotation—no obligation.

Ross-Gould
Mailing
Lists St. Louis



Is that inspired manuscript which you were too bashful to send to a publisher still tucked away in your dresser drawer? It may be a great expression. Let us read it.



Schuylkill Embankment, a preliminary to the creation of river drives like those along the Seine in Paris and the Thames in London. The Schuylkill is just the right width for the purpose. In twenty years the beauty of exterior Philadelphia, chiefly the gift of nature, should be rivalled by an equal beauty in interior Philadelphia, chiefly the work of man. —Reprinted through Courtesy of "Art World."

APPOINTMENTS OF DRAWING TEACHERS

Examinations for license as teacher of freehand drawing in the high schools of the City of New York will be conducted by the Board of Examiners at Park Avenue and 59th Street, New York, on Monday and Tuesday, February 25 and 26, 1918, and Monday and Tuesday, September 9 and 10, 1918, beginning at 9 A. M. each day. Both men and women who pass the tests required are placed on the list of those eligible for appointment.

Those desiring a circular giving information about the character of the examination, conditions of eligibility, etc., may have same by writing to The Board of Examiners, 500 Park Avenue, New York. Salaries paid drawing teachers range from \$900 to \$2,650 per annum, depending on the length and character of service.

THE AUTHOR'S OPINION

The following comment on the illustration by Harry Baker, which accompanied the first installment of "When the Devil Drives," published in the December issue, was received in a letter from Elizabeth Irons Folsom, author of the story:

"I wish you will say to Mr. Baker that he caught exactly my idea of the kind of man I was writing about. I think that as a rule illustrators are a disappointment to the authors whom they illustrate but in this case Mr. Baker saw the man as I saw him, which is refreshing and pleasing.

Mr. Baker is a student in Howard Giles' class at the N. Y. School of Fine and Applied Art.

A Philadelphia Institution

Philadelphia, which boasts of having the oldest art school and some of the oldest art institutions in the country, is the home of the main branch of F. Weber & Co., one of the oldest dealers in and manufacturers of artists' materials in the country. Since the middle of the last century the firm has been regarded as one of Philadelphia's institutions. The establishment dates back to 1854. At that time it began to supply Philadelphia's artists with their colors, canvasses and other materials, but today it does business in all sections of the country and in remote parts of the world. Mr. F. Weber, one of the members of the firm, has just celebrated the 50th anniversary of his connection with the establishment.



THE MARCH ISSUE OF THE AMERICAN ART STUDENT WILL BE A SPECIAL CHICAGO NUMBER

And Not Only That

It will also be a BUMPER NUMBER for you—full of valuable articles you can't get in any other magazine published—and lots of illustrations.

GOOD THINGS IN STORE

Some remarkable editorial features are to be published in the next twelve months. You cannot afford to miss a single issue, especially if you are studying art, have studied, or intend to study.

HOW TO SUBSCRIBE

Fill out the following blank (or give information required in blank) and mail together with One Dollar, Cash, Money Order, or Check. If a renewal, so state.

Date.....

THE AMERICAN ART STUDENT PUB. ASSN.
21 Park Row, New York City

Enclosed find one dollar for one year's subscription to The American Art Student.

Name

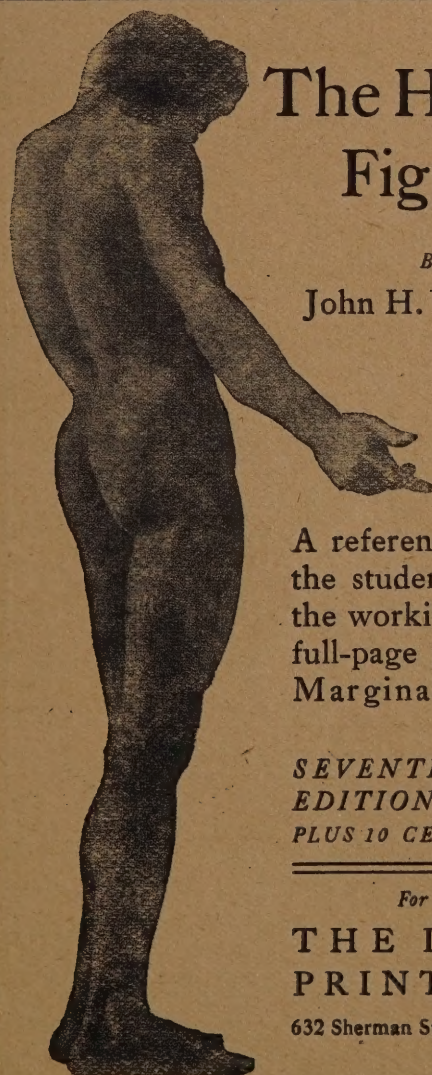
Address

Practical Illustrations of Everyday Work

You are studying Art along theoretical lines. Keep in touch with the practical working out of this teaching by reading the experiences of teachers and supervisors in graded schools all over the country given in

Send for Sample Copy or \$2.00 for one year to No. 29 Foster Street, Worcester, Mass.

The School Arts Magazine
For Sixteen Years the Leader in Education



The Human Figure

By

John H. Vanderpoel

A reference book for the student, as well as the working artist. 54 full-page plates. 330 Marginal Sketches.

SEVENTH REVISED EDITION. PRICE \$2 PLUS 10 CENTS POSTAGE

For Sale By

THE INLAND PRINTER CO.

632 Sherman Street CHICAGO

POSTER ARTISTS READ THE POSTER



LEADING exponent of poster art as applied to poster advertising in America. Official journal of the Poster Advertising Association of the United States and Canada, Inc. In this beautifully illustrated and carefully edited publication are presented monthly the most striking examples of the modern commercial posters in America and Europe, many designs being reproduced in original colors. The articles published present in detail the successful advertising campaigns in which these posters are used.

Subscription Rates:

1 Year \$1.00

Foreign, 1 Year \$2.00 Single Copy .10

THE POSTER

Editorial Offices: 1620 Steger Building

28 E. Jackson Boulevard

CHICAGO

FEB 20 1918

Character

The character expressed in a finished work depends upon the dash and freedom which the artist is able to suggest in his sketch; and this depends largely upon the quality of the pencil used.

**DIXON'S
ELDORADO**
"the master drawing pencil"

is quality from end to end. Among the 17 degrees there is a grade for every drawing purpose. For graduating tones—for clear, fine lines—for uniform blackness—choose "the master drawing pencil."

Send 16c in stamps for full-length samples worth double the money.

JOSEPH DIXON CRUCIBLE COMPANY
Dept. 228-J, Jersey City, N. J.

"Gold Medal Crayons"

Highest Award Always



"Gold Medal Crayons" are unrivalled in quality. They meet every demand of the artist and student who works in color. Try our

**"SPECTRA"
PASTEL**

mailed to you for 15c.

Write for our illustrated catalog of Crayons for every use.

BINNEY & SMITH CO.

MAKERS

83 FULTON STREET, NEW YORK

THE EMBODIMENT OF SKETCH BOOK EFFICIENCY

The Everlasting Looseleaf Sketch Book, made by Canson & Montgolfier, Annonay, France, is this and more.

It is a necessary part of the equipment of every Artist and Art Student.

Its admitted superiority over every other kind of Sketch Book places it in a class by itself.

The use of it will lend dignity to YOUR work. It is a Sketch Book that requires no apology.

The Everlasting Looseleaf Sketch Book contains an assortment of 5 sheets each of 7 different kinds of C. & M. Drawing Papers, for use with Water-color, Pencil, Crayon, Pastel and Charcoal.

All pure rag papers, tub sized. Leaf size: $9\frac{1}{2} \times 6\frac{1}{4}$ inches.

The covers are made from a patent material resembling leather but much stronger and of great rigidity. They are practically indestructible.

The leaves are slotted in such a manner that they can be removed from the rings or replaced instantly.

Sketch Book No. 2 is equipped with genuine leather clasps and steel button clips that hold the book securely shut when not in use and which hold down the sheet when the artist is working. It is slightly larger than the other size.

REFILLS are obtainable consisting either of the assortment mentioned above or of any one of the various grades if so desired. Price, 75c. each net.

Sketch Book No. 1, \$1.50 postpaid, or for three yearly subscriptions.

Sketch Book No. 2, \$2.50 postpaid, or for five yearly subscriptions.

THE AMERICAN ART STUDENT, 21 Park Row, New York, N. Y.